Due Completed:

Chapter 1: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 

Open response/ *Study Guide*

Chapter 2: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 

Wiki/ Study Guide

Chapter 3: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 

Open response/ *Study Guide*

Chapter 4: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 

Wiki/ Study Guide

Chapter 5: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 

Open response/ *Study Guide*

Chapters 6 &7: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 

Wiki/ Study Guide

Chapters 8 &9: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 

Wiki/ Study Guide

*SLAUGHTERHOUSE-FIVE*

*by Kurt Vonnegut*

*Style of the Novel*

*Character List*

*Theme Tracker*

*Chapter Assignments*

Style of the Novel

• The short sentences, and truncated dialogue help create the jumpy feel of the book,

break up the flow, create the “spastic” effect.

• The novel uses “clumps of images” or scenes as its main structure. The scenes can

range from a few paragraphs to a few pages. The images at first appear random, but they

aren’t. Most scenes have subtle associations with other scenes. Themes begin to develop

through these associations, but the themes are not clear cut; Vonnegut wants readers to

co-author the book.

• The book lacks conventional structural elements such as exposition, rising action,

climax and resolution. Early on, the novel gives away what might have served as

a climax—the bombing of Dresden—and sacrifices any normal suspense. It does,

however, have some sense of beginning, middle, and end. The first and last chapters are

autobiographical frames to the middle chapters of fiction.

• The book is a satire. It ridicules much of modern society. The author also satirizes

himself. Generally, the novel is an example of “indirect” satire; readers must draw their

own conclusions from the actions of the characters.

• The novel has many elements of science fiction — clipped sentences and dialogue;

motifs of time travel, aliens and space ships, etc.

• The novel uses cinematic techniques such as hard cuts, associative fades, and artful

montage to help create associations between scenes.

• Character development is minimal, with the exception perhaps of Billy.

• The novel is told from the first person perspective in the first chapter, the third-person

perspective in the middle chapters (with occasional and brief first-person interruptions), returning to mostly first-person in the last chapter.

**Themes**

|  |  |
| --- | --- |
| The relativity (subjectivity) of truth | Human reinvention |
| Negative effects of war | Desire to return to innocence |
| Inability of man to cope with horror | Man’s acceptance of fate |
| Dehumanization of man at the hands of society | Illusion of institutional religion |

**Character List: As you read, take notes on who these characters are, why they are significant, and how they connect to Billy or the narrator.**

Bernard O’Hare

Mary O’Hare

Billy Pilgrim

Valencia Merble

Edgar Derby

Roland Weary

Paul Lazzaro

Montana Wildhack

Howard Campbell

Kilgore Trout

Eliot Rosewater

Barbara & Robert Pilgrim

Bertrum Copeland Rumfoord

***Reader Response***

* Each journal must directly reference the text (this means you must include at least 1-2 direct citations with page numbers and correct MLA formatting)

What to write (a.k.a. inspiration):

* Choose a significant quotation from the reading and explain its significance. Or respond to the quotation. Discuss more than just the one paragraph where you found the quotation. How does it RELATE?
* Respond to a discussion we have had in class. Please reference the discussion. (Date). Perhaps note a line or a statement that sparked your response. Agree with a point, disagree but connect your response back to your own interpretation of the text.
* Respond to the text by completing one or a few of the following statements:
  + I am surprised by…
  + I do not understand why…
  + This character seems…
  + I anticipate…
  + I expected...but...
* Respond to themes/ essential questions
  + Negative effects of war
  + Desire to return to innocence/ loss of innocence
  + Man’s acceptance of fate (or fate v. free will)
  + How can literature serve as a vehicle for social change?
  + What is reality?
  + Can we disconnect from our morals and ideals without suffering?
  + Are we masters of our destiny, or are we simply pawns of fate?

***Slaughterhouse-Five***

**Assignments**

**December 2011- January 2012**

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**Chapter 1: p. 1-22**

***1.Reader Response: 2 paragraphs: Select 1 and respond using one reference to the text.***

1. *After reading this chapter, what views on war have you seen? Do you align yourself with Vonnegut in anyway? Why or why not?*
2. *How did war affect people in the novel (include the speaker). Does this surprise you? Why or why not?*

**Study Guide**

**Directions: Answer all questions on separate paper. Reference page numbers.**

(Advice- as some questions cover “big” ideas, you should read the questions first, jot down pg. references on this sheet, and then respond to all questions once you have finished the chapter.)

To receive FULL CREDIT, each response to each question MUST have accurate PAGE NUMBER references. (If a pg. number is given in the question, no reference is required.)

Complete this section for HW

**Title Page**

1. How does the title page of *Slaughterhouse-Five* differ from that of a conventional book?

2. What is suggested by the subtitle of the book: *The Children’s Crusade, a Duty-Dance with Death?*

**Chapter One**

1. From what point of view is Chapter One told?

2. What are Vonnegut’s initial motivations in writing *Slaughterhouse-Five* (as he informs us

in this chapter) and what happens to change that motivation?

3. Why wasn’t Vonnegut able to write about his experiences in Dresden for so many years?

4. What does Chapter 1 reveal about Dresden?

5. What are some similarities between Vonnegut and O’Hare, and what do these similarities imply?

6. Vonnegut tells O’Hare he has an idea for the climax of his novel: “the execution of poor old

Edgar Derby” and asks for his opinion. (Pg. 5) What is the importance of this segment?

7. Why does Vonnegut love Lot’s wife? What do Vonnegut and Lot’s wife have in common?

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Discussion/ Analysis Questions: We will approach these topics during class. You are not required to answer them ahead of time, but if you have some ideas, jot them down to help with discussion. These are also topics that are fair game for the discussion board and open-ended questions on quizzes after we discuss them.

**Chapter 1 Analysis Questions:**

A1. The author begins to clarify his own ideas by comparing and linking them to a rather

strange assortment of high and low art: a ribald limerick, a nonsense song, the poetry of Roethke, the Bible, and social histories. Why?

A2. In what ways does Vonnegut use or refer to machines in Chapter 1? What can we infer from these references?

A3. Chapter 1 is interwoven with subtle references to sleeping and waking. What are some

of these references and what do they signify?

A4. What is the meaning of “poo-tee-weet?” Why does it end with a question mark? Does this add meaning at all?

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**Chapter 2:**

Both the reader response and study guide must be completed before class.

**Reader Response: Post to Discussion Board on WikiSpace!**

Topics to consider (if an only if you are stuck and need an idea)

Complete this section for HW

* The Tralfamadorians & their philosophies- what do they believe? What is your response to these?
* The phrase So it Goes. What do you think of this?
* How war is portrayed in this chapter.
* Any of the analysis questions.

**Study Guide:**

1. How does the structure of the second chapter resemble that of the first?

2. What is implied by the opening line in Chapter 2: “Listen: Billy Pilgrim has come unstuck in time?”

3. *Slaughterhouse-Five* presents a satiric view of organized religion. Where in the second chapter does that view begin to emerge? What can you say about this view at this point in the novel?

4. After Billy becomes unstuck in time while leaning against the tree, what events of his past and future flash into his mind?

5. One of the soldiers Billy is wandering with in the forest is called Roland Weary. Weary is the opposite of Billy and provides contrast to Billy. How is Weary different from Billy?

6. What do you make of the character, Roland Weary?

7. On page 49, Vonnegut tells us that what had happened to Billy “wasn’t time travel. It had never happened, never would happen. It was the craziness of a dying young man with his shoes full of snow.” Why is this passage important?

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Chapter 2 discussion/ analysis questions:

1. Why would Vonnegut choose the name Billy Pilgrim for his protagonist?
2. What is the significance of “So it goes”?
3. Roland Weary: Why is he so named? In a satire such as *Slaughterhouse-Five*, who or what might Vonnegut be making fun of in the person of Weary?

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**Chapter 3:**

Complete this section for HW

Both the open response and study guide must be completed before class.

**Open Response: Two paragraphs with two embedded quotations on any topic. (print and bring to class)**

Study Guide:

1. Why are the deaths of the two American Scouts ironic?

2. How do the German soldiers treat Billy and Weary?

3. Analyze Billy’s time travel to his optometry office and the significance of this section (beginning on page 56). What do you learn about him on a deeper level?

4. What is Billy’s life like in Illium? What does this section reveal about him? (61-63)

5. This chapter is written in third person, but it jumps to first person very briefly. What is said?

6. How does the prayer (pg 60) seem to fit Billy

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Chapter 3: Analysis:

1. Examine page 53 where Vonnegut uses the scene of Billy’s capture by German soldiers and to develop another aspect of the protagonist’s character—and another recurrent theme in *Slaughterhouse-Five.* Where are Adam and Eve mentioned again in the chapter?
2. Vonnegut wrote *Slaughterhouse-Five* during the height of the Vietnam War. Is there a thematic link between that conflict and World War II? Where is that apparent in this chapter?
3. In Chapter 2, you are told the creatures on Tralfamadore “can look at all different moments just the way we can look at a stretch of the Rocky Mountains. They can see how permanent all moments are, and they can look at any moment that interests them. It is just an illusion we have here on Earth that one moment follows another one, like beads on a string, and that once a moment is gone it is gone forever.” How is Billy like the Tralfamadoreans? Do you think other people think the way Billy does? If so, in what way?

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**Chapter 4:**

**Open Response: Post to Discussion Board on WikiSpace!**

Study Guide:

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**Chapter 5:**

**Open Response:**

Study Guide:

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**Chapter 6-7**

**Open Response: Post to Discussion Board on WikiSpace!**

Study Guide:

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**Chapter 8-9**

**Open Response: Post to Discussion Board on WikiSpace!**

Study Guide:

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